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Preface

On behalf of my editing colleagues, Ina Hein, Rudiger Frank, and Agnes Schick-Chen, I am delighted to introduce the sixth volume of the *Vienna Journal of East Asian Studies*. Each volume of this journal assembles high-quality research articles with a particular focus on the work of emerging scholars. Once a year the editors invite contributions from staff and from only the most distinguished recent graduates of the Department of East Asian Studies at the University of Vienna, providing a platform to disseminate pioneering local scholarship to a worldwide academic audience. In addition, the editors regularly welcome unsolicited submissions from international scholars, which also have to undergo a rigorous review process.

Volume 6 brings together six papers, which, on the one hand, mirror the vast variety of thriving scholarly activity at the Department of East Asian Studies; on the other hand, they share the same qualitative standard based on methodological rigour, sophisticated proficiency in the target language(s), originality, and clear appreciation of the complexity and relevance of East Asia and the processes that take place in its societies. In the first paper, Nadja Drexel discusses the commonalities and differences concerning knowledge creation between Japanese, South Korean, and Austrian new ventures, drawing on a wide range of collected empirical data and the application of the SECI model. Thomas Stephan Eder goes on to expound on Sino-Russian relations through the prism of the Central Asian energy issue, offering intriguing insights into the pertinent Chinese discourse. The third paper by Stefan Fuchs, relying on a comprehensive lyrics content analysis, introduces a largely unknown rock music oriented subcultural phenomenon in Japan, classifiable as a form of ‘right-wing rock’ (*Rechtsrock*). Next, Erich Havranek delineates the contemporary image of Japanese literature as seen through review articles published in German language newspapers. In the fifth paper, Eva Rohrhofer comparatively examines the media systems in China, Japan, and South Korea, outlining similarities and distinctions and revealing the impact of the political context they operate in. Finally, Antonia Strachwitz surveys, assesses, and likens the policies to improve gender equality and overcome discrimination of women adopted by the Chinese and Japanese authorities between 1995 and 2010 in reference to the Beijing Platform for Action.

The editors are indebted to a number of peers who lent their valuable expertise, critically reviewing the contributions and providing perceptive and detailed comments. Their generous efforts greatly improved this volume. Special thanks go to the guest editors Alfred Gerstl and Wolfram Manzenreiter for their insightful and keen observations. Julia Peitl was responsible for the formal editing and layout, a task she mastered skilfully and efficiently. Laura Vollmer adeptly committed to polishing the language of the manuscript. As ever, the kindness and professionalism of Michael

Ritter of Praesens Verlag made the technical side of this publication pleasantly uncomplicated. This volume would not have been possible without the financial support of the Faculty of Philological and Cultural Studies of the University of Vienna and of the Kulturabteilung der Stadt Wien. In this respect, gratitude is also owed to the team of East Asian Economy and Society at the University of Vienna for securing and administering the required core funding.

Volume 7 (2015) is already under preparation, promising once again to offer the finest scholarship based on a rich diversity of approaches and topics that can be brought to the study of East Asia. It is the editors' hope that this and future volumes of the *Vienna Journal of East Asian Studies* continue to be well received within the scholarly community and beyond.

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Corroded by Globalisation: The Image of Japanese Literature in German Review Articles

Erich Havranek

Abstract

The end of the 1980s was marked by a general interest in Japan because of the country's ongoing economic boom. Shortly after, in 1990, Japan was guest of honour at the Frankfurt Book Fair and, in 1994, Ōe Kenzaburō was awarded the Nobel Prize in Literature. All of this led to the establishment of a good number of Japanese literature series being published in German-speaking countries and a considerable increase in the translation of Japanese literature. Furthermore, the dispute over a novel by Murakami Haruki on the TV show Das Literarische Quartett (The Literary Quartet) in the year 2000 had a remarkable influence on these developments. This dispute triggered the tremendous popularity of the author in German-speaking countries and simultaneously led to a change of attitude towards the translation of Japanese works in publishing houses. Against this backdrop, this paper investigates the image of Japanese literature portrayed in review articles of German language newspapers at the beginning of the 21st century. The main themes of these review articles will be presented in 12 categories that constitute the image of Japanese literature in the German book market. These categories will be presented and described in detail before conclusions about the tendencies of reviewing Japanese literature and about what influence these tendencies have on the image of Japanese literature are drawn.

Keywords: Japanese literature, German book market, reception, image, reviews



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